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clusions, but here again the metallurgy of the Argentine and Bolivia differs from that of Colombia, etc.

ALEXANDER F. CHAMBERLAIN.

The Religious Practices of the Diegueño Indians. By T. T. WATERMAN. University of California Publications in American Archaeology and Ethnology, Vol. 8, No. 6. Berkeley, California: University Press, February, 1910. 10½ × 7, pp. 72, 8 plates.

This is a really important contribution on the sophiology of the Diegueño Indians of southern California, and marks a great forward step in our knowledge of Yuman religious practices and lore. The material has not only been collected and worked over with uncommon care, but is presented in a style which is readable and interesting.

The "Diegueño" are the Yuman speaking Indians of San Diego county, southern California. In earlier times they were associated with the mission of San Diego; hence the name. The Diegueño, together with the Shoshonean speaking Luiseño, Juaneño, Gabrieleño, Cahuilla, etc., who live north and east of them, are popularly known as the "Mission Indians."

As these Yumans and Shoshoneans have thus passed under a single name, so also their religion and mythology have generally been supposed to be similar. The chief conclusions of Mr Waterman's paper are that such an opinion is erroneous. The affiliations of Diegueño mythology "are to be sought, not among the mythology of the Shoshoneans as has at times been suggested, but among that of the peoples related linguistically with the Diegueño, who live to the south and east . . . The real affiliation of the Diegueño religion is like that of their mythology, probably to be sought among their kindred, the southwest peoples of Yuman stock."¹

In fact, the apparent similarity of the religious practices of the two peoples seems due to the comparatively recent spread of a definite cult which has been described by Miss C. G. DuBois as "Chungichnish worship," an important feature of which is an initiatory rite in which jimson weed is used to produce visions. Just where this cult originated is uncertain. There is some reason to think that it came from the Shoshoneans of the islands off the coast. It is significant as regards its origin that Chungichnish songs sung by the Diegueño are apparently in the Gabrieleño dialect of Shoshonean, spoken in the vicinity of the present city of Los Angeles. The best of evidence can be adduced that this cult

¹Op. disc., p. 343.

was introduced among the Diegueño by the Luiseño, that this introduction occurred among the northern Diegueño about the time of the first coming of the Spaniards and among the southern Diegueño within the memory of old men still living.

It thus becomes clear that the Chungichnish cultus falls into the same class with the ghost dance, the "mescal religion," the Shaker and Smohalla beliefs, and other systems which have suddenly broken forth and, gathering strength from older systems of thought, have swept their courses across the aboriginal peoples here in North America even in our own day and age, not to mention the myriad of cults and sects and "world religions" which have been springing up in our old world civilization from time to time ever since historical records were begun and have run or are running their courses, little or great. An important service will be rendered to the science of religion by a thorough investigation of this interesting Chungichnish cult.

Most of the Diegueño religious practices are centered about infancy, adolescence, and death. Whatever is done at these three periods is supposed to have a powerful effect on later existence. The limbs of an infant were tightly bound to the cradle so that they would be straight throughout later life. At the puberty initiation into the Chungichnish cult the heads of boys were carefully freed from lice so that they would never be troubled with these parasites any more. A singing and expirating rite was performed over a corpse so that the shadow or soul would go to the valley over in the east and stay there permanently. "Elaborate ceremonies, especially as regards the period of adolescence in boys and girls, have been built up around such beliefs."¹

Religious practices are accompanied by singing and dancing. Diegueño songs consist of a few words chanted to an air which covers a slight range. Repetition and variation by singing a portion of the song in the octave are frequent. The turtle shell rattle is mostly used. The dancing generally speaking involves little motion.

The accounts of the puberty initiation ceremonies are full and intensely interesting. The girls' adolescence ceremony differs widely from that of the boys. The latter is an initiation into the Chungichnish cult and non-Yuman in origin. In the former the songs are sung in the Diegueño language, although even here the ceremony is closely paralleled by a Luiseño one.

The most striking portion of the girls' ceremony consists of the "roasting of the girls." A large pit is dug, it is heated by building a

¹ Op. disc., p. 278

fire in it, and the pit is then partly filled with green herbs of certain species. A number of girls at the age of puberty, who have previously drunk tobacco crumbled in water, lie at full length in the pit, and green sage brush is piled over them. The girls are kept in this steam bath for a week or longer. A point of general interest is the use of a crescent-shaped warming stone which is placed between the legs of the girls in this ceremony. These crescent stones have been reported found at several points from central California south and east, and their usage may thus be accounted for.

Quite a collection of the songs sung by the women of the village about the pit during this ceremony is given; the "bad songs" are of especial interest. These songs name over the recent dead of unfriendly neighboring villages. It should be noted in this connection that the mention of a dead person's name is considered both as an abomination and an affront by the central and western Yumans. Many of these Indians have no idea as to how their own grandparents were named. The accidental pronunciation of part of a dead person's name once so enraged a Yuma woman that she threw all kinds of objects at the offender.

After coming out of the pit the girls' faces were painted in varying ways during three successive moons. The girls abstained from meat and salt for half a year.

The boys' adolescence ceremony is derived directly from extra-Yuman sources. The songs, Mr Waterman believes, are sung partly in the Gabrieleño language. The dry-paintings connected with this ceremony are carefully described and reproduced, and are a great contribution to our knowledge of Southwest aboriginal ideas. They offer a chance for comparison with the other religious earth drawings which have been obtained in the Southwest area.

The curious employment of jimson weed (*Datura meteloides*) in this ceremony appears to be a recent introduction from Shoshonean territory and perhaps quite a new element in Diegueño culture. That a knowledge of the power of jimson weed for producing visions, hallucinations, and other abnormal mental conditions dates among the Diegueño only from the introduction of Chungichnish worship seems highly unlikely. The Diegueño Indians were doubtless acquainted with the properties of this plant before they ever heard of Chungichnish rites. The Cocopah, Yuma, and Mohave all use the drug. Bourke reports it among the Wallapai;¹ and Hrdlička notes that the White Mountain Apache mix its juice with

¹ John G. Bourke, *On the Border with Crook*, p. 165, 1892.

mescal liquor and thus produce a powerful intoxicant.¹ This use of jimson weed seems to be unknown to the Pueblo peoples.

The juicy, bluish leaves and conspicuous flowers and pods of this plant could hardly fail to attract the attention of Indians wherever it grows, nor could its properties remain long undiscovered. The kernel from which such religious drug-practices might grow is illustrated by the following information. A school boy of the Fort Mohave Indian School confided to me that he and some of his chums were accustomed to munch the leaves of jimson weed in order to make them "dream nice" although no one had ever taught them this use of the plant and they had never heard of ceremonial practices connected with it.

The jimson weed drinking-ceremony is indulged in by males only and is undergone but once by each individual, who becomes for all future time a member of the Chungichnish cult. Its administration usually occurs at puberty, but even old men were sometimes initiated.² Briefly, the ceremony is as follows. The persons to be initiated are first given to drink freely of jimson weed decoction. They then take part in a dance, being guided in their movements and taught by the initiates. One by one they become sick and are promptly laid away to sleep off the effects. They have visions in which an animal is often seen, and the species which appears the observer never afterward kills or injures. For a month the boys are fed only a little acorn or sage-seed mush and wear tight "hunger-belts" of tule. This period is spent in bathing, body-painting, and dance practice. At the expiration of a month the boys are loused, the belts are removed, and a foot race is held. During the ensuing month they are fed all the acorn mush they desire and are instructed in dancing during the first half of each night.

The execution of a large dry-painting by old men followed. This painting reflects a typically Yuman religious outlook. The knowledge of the paintings probably antedates the introduction of the cult but has been adopted by it.

Mr Waterman describes two varieties of this painting, both representing the world. They were obtained from old men at Santa Ysabel and Mesa Grande respectively. They differ in detail only. The dry paintings were made on the earthen floor of the house in which ceremonial objects of the village were kept, and were fifteen feet or more in diameter. The single or double line which forms the circumference of the painting, which is always circular, represents the horizon, where earth and sky

¹ A. Hrdlička, *Bull. 34, Bur. of Am. Eth.*, p. 25, 1908.

² Op. disc., p. 296.

meet. Either just outside of or superimposed on this line four small circles are drawn at positions roughly intermediate between the cardinal points. These represent the great mountains of the earth, variously identified with actual mountains in the different villages. They remind one of the four mountains of the cardinal points of Pueblo mythology. Within the horizon are arranged the luminaries, the constellations, the various snakes worshipped, and the "Chungichnish animals" (coyote, wolf, bear, tarantula, and raven). The materials used were powdered soapstone (white), native graphite powdered (black), native oxide of iron powdered (red), various kinds of seed, and bits of abalone shell (for rattlesnakes' eyes). Which of these materials was used in representing each object, the manner of graphic representation, and the relative position of each, seem to have varied according to village and maker. The constellations and the snakes are very realistic; the other objects show interesting conventionalization. Among many features of these drawings which might here be discussed we note that Mountain-sheep (Orion) is represented as an L-shaped constellation as among the Colorado river tribes, and not as the straight line of Pueblo conventionalism. Morning and evening stars, so important in Pueblo religion, do not appear at all. These Yumans conceive the sun and moon to be composed of earth or spittle, and to be lifeless as are stones, while the neighboring Pueblo pray to them as thinking and wise beings. Diegueño snake worship deserves special attention.

The novices are taught concerning the dry-painting. This instruction was, according to one informant, accompanied by a spitting feat. The burying of a life-sized human effigy with a long tail made of nettle-fiber netting, a jumping feat connected with the burying, and an all-night war-dance conclude the Chungichnish initiation ceremony for boys.

The Diegueño dead are now buried in Christian fashion. Formerly they were burned. Although cremation ceremonies have been abandoned, anniversary mourning ceremonies comparable to practices of the river tribes are still in vogue. As ceremonies connected with mourning the Clothes-Burning, Feather-Dance, Whirling-Dance, Eagle-Dance, and Image-Burning are described. The last is apparently borrowed from the Luiseño.

The dead are supposed to go to a valley in the east. This valley is probably identical with the Salyaika or "Sandy Place" of the Mohave (the Chemehueve valley). It appears from Mr Waterman's information that all the Diegueño dead were believed to succeed in reaching this blissful dance-place. Among the Mohave good and evil have nothing to do with this gaining of salvation; but age, tattoo marks on the chin, knowledge of certain constellations, etc., have.

The doings of the Diegueño medicine men relative to the curing of disease closely resemble the performances of Mohave and Yuma "doctors."

As among the Yuma, east is associated with white (or rather brightness), west with black, north with red, south with blue-green. These color associations are occasionally shifted, as among the Athapaskan and Pueblo peoples of the Southwest. Upper and lower directions are occasionally mentioned, as in the song quoted below, but there seems to be no color symbolism connected with them.

The ceremonial number is three or four, as is the case all over the area.

Mr Waterman has carefully read and compared the published myths from the area. He finds these accounts difficult to harmonize and inadequate for a clear interpretation of Mission or Yuman mythology as a whole. Such work as this has long been needed, and will be welcomed by all ethnologists. The gathering of still more Diegueño material is, however, urgent.

The Creation myth obtained from the old Kamiyai at Campo is practically identical with the account of origins which I obtained in various forms at Yuma, as Mr Waterman states, while "even a hasty reading of this myth makes evident its dissimilarity with the ordinary Luiseño and Mohave accounts."¹

The physical phenomenon at the base of the Tcaup or Kwi yaxomar stories is believed to be ball-lightning.

Etymologies of the names of Diegueño mythic personages deserve attention. Chaipakomat, alias Tochaipa, possibly means the same as Russell's "*Earth-Doctor*," komát being the adjectival form of amát, earth. Cf. Diegueño Yokomát, Yuma Kwikumát^a, Mohave Matawíl^a. The first half of the name Kwi yaxomar, Miss DuBois' Cuyahomarr, is evidently the same as Yuma Kwi yú, Mohave Kwayú, the cannibal giant. Yuma and Mohave myths about this being differ only in details and differ widely from the Diegueño accounts in which the personage figures as a god rather than as a demon. Neither Yuma nor Mohave can etymologize Kwi yú, Kwayú; xomar means son.

The orthography is well suited to Mr Waterman's purpose. The individual sounds recorded by him are here presented. The grouping is mine. Vowels: a, ē, ī; i; ō, ū; o, o, ü; ai, au, oi. Consonants: y, w; h; k, g, x; t, c, tc, c (tongue tip farther back), s, ʔ (l surd), l, ʀ (surd), ʀ (r trilled), r (as in Eng.), n; p, b, v (v bilabial), m. The

¹ Op. disc., p. 341.

following additional diphthongs and consonant groups occur in his paper : eu, iw ; kw, xw, ny, tcy, xp, nyp, np, ts, rs, nts, rl, cp, xp, ʔk, py, Ly, sp, rL, RL, rp, ptc, rt, Lt, tck, rlk, rp, Lk, skw, ʔh, ms, lk. Superior a, d, and capital c also occur. It is not stated to which of the voiced r's the sound ʔ (surd) most nearly corresponds. The orthography has the advantage of being empirical and not warped by analogies or preconceived notions as is that of many language-recorders. Thus Mr Waterman writes the word for eagle as he hears it, — icpa, expa (p. 316), aspa (p. 318). Who could tell in an unfamiliar language that such a word does not actually differ phonetically according to its position and usage?

In many Indian languages stress can be orthographically ignored, but hardly so in Yuman. Yuman languages have a very unusually strong stress accent ; the loud syllables ought always to be indicated. The rhythmic occurrence of violently uttered syllables is responsible for much of the quaint beauty of these Yuman songs, the stress-accented structure of which reminds one of our own European versification. I would suggest that the song on pp. 307 and 333, for instance, be written with stress accents thus :

Menái dispá tcawái tcawí
 Menái dispá tcawái tcawí (pointing)
 Xitól kawák enyák awík amái amút
 Now dead I-begin-to-sing ;
 Now dead I-begin-to-sing ;
 North, south, east, west, up, down.

At many places in the Diegueño region the old religious practices have been discontinued during the last twenty-five or even fifty years and many facts concerning them have been almost forgotten or even irrevocably lost. There is a great need of immediate study of the Diegueño Indians.

J. P. HARRINGTON.

SOME NEW PUBLICATIONS

BOAS, FRANZ. The Kwakiutl of Vancouver Island. In Publications of the Jesup North Pacific Expedition (Memoirs of the American Museum of Natural History), vol. v, part 2. Leiden : E. J. Brill, Ltd., 1909. 14 × 11, pp. 222, 172 text figures, 26 plates.

BOGORAS, WALDEMAR. Chukchee Mythology. In Publications of the Jesup North Pacific Expedition (Memoirs of the American Museum of Natural History), vol. 8, part 1. Leiden : E. J. Brill, Ltd., 1910. 14 × 11, pp. 197.